

The Hymn

OCTOBER 1968

OCT 24 '68

O JESUS CHRIST, TO THEE MAY HYMNS BE RISING

Bradford Gray Webster

City of God

Daniel Moe, 1928-

1. O Je - sus Christ, to thee may hymns be ris - ing,
2. Grant us new cour - age, sac - ri - fi - cial, hum - ble,
3. Show us thy Spir - it, brood-ing o'er each cit - y,

In ev - 'ry cit - y for thy love and care;
Strong in thy strength to ven-ture and to dare;
As thou didst weep a - bove Je - ru - sa - lem,

In - spire our wor - ship, grant the glad sur - pris - ing
To lift the fall - en, guide the feet that stum - ble,
Seek - ing to gath - er all in love and pit - y,

That thy blest Spir - it brings men ev - 'ry - where.
Seek out the lone - ly and God's mer - cy share.
And heal - ing those who touch thy gar - ment's hem.

The hymn may be concluded by repeating the first stanza.

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FOUNDED 1922

INCORPORATED 1938

The Interchurch Center, 475 Riverside Drive, New York, N.Y. 10027

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The Hymn

Published by The Hymn Society of America, New York

Volume 19

October 1968

Number 4

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THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of THE HYMN, \$5.00 yearly (accredited student members, \$3.00).

All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: RIverside 9-2867.

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Printed in the United States of America.

The Religion of Carl Sandburg

Carl Sandburg never wrote a *hymn*: at least none that has found place in the conventional hymnals of the church.

And yet a perusal of Carl Sandburg's poetry, over a half century of writing, reveals a Christian who had that deep concern for the common man that was the underlying passion of Christ. The poet's expression of his faith may not have been the traditional imagery and language of the church, but its very freshness attested the reality of the spirit deep within the man, and the genuineness of his understanding and acceptance of the majesty and immensity of the Infinite. More than most professors of the faith, he grasped its objectives, its possibilities—and the meagerness of man's attainment of human life as God intended it.

Throughout Carl Sandburg's poems, one is confronted again and again with evidence of his belief in a Supreme, and Purposeful, and still Active Being, of the high vision and purpose of Jesus Christ in his reaching of men, and also of men's failure to live by the good they know. He takes his faith outside the church, into the slums and the traffics of life: he battles against all sham—especially in religion, against war, against all forms of economic slavery, against hatred, against any orthodoxy that perpetuates sin, and ignorance, and oppression. In his social outlook he is as liberal as the most radical "liberal preacher."

The God in whom Sandburg believed was "no gentleman" in the British concept of a person "above" physical labor. His God—America's God—is a workingman, still perfecting his creation. In the poem "Timesweep," he gives us a vision of the greatness of God and the smallness of man's knowledge of Him. Sandburg—in his own imagery—repeats the theological belief of the ancients and of lonely people that God created man for fellowship—and that despite man's waywardness God still seeks that companionship.

There is a tender place in Sandburg's heart and words for Jesus the Christ, and for his purpose among men. Two poems reveal this: "The young child, Christ, is straight and wise," and "Jesus loved the sunsets on Gailee." Hundreds of writers, in many thousands of words, have told the crucifixion-resurrection story through 20 centuries. But—with the physical description of the episodes—no one has brought the meaning of it all to the fore more graphically than has Sandburg in "Early Lynching."

In one of his most denunciatory shorter poems, Sandburg pays his

(Please turn to Page 108)

The Moravian Musical Heritage

FRANCIS GRIFFIN

THE German Moravian Church's music tradition as we know it today had its beginnings in the 1720s when members of the Unity of Brethren, followers of John Hus, fled persecution in Bohemia and Moravia to find refuge in Saxony, Germany. There in their small congregation town of Herrnhut, on the estate of their protector Count Zinzendorf, they organized choral groups, bands, orchestras and chamber groups. They encouraged their children to study and compose music. And they collected a library of music written by the leading composers of Europe—often copying the scores by hand when published editions were not available.

In Their Daily Lives

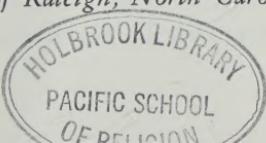
When parties of Moravians came to America in the mid-18th century, they brought along their love of music, their musical instruments and their music libraries. Their collections contained not only sacred arias and anthems but also chamber and orchestral works by non-Moravians. In those Puritan times, such "godless" items were piously frowned on by many of the other settlers. The story goes that a New England divine once asked a Moravian youth, who had just finished playing some Haydn chamber music on a Saturday afternoon, whether he would use the same instrument tomorrow to worship the Lord. The youth's reported reply was: "And shall you, sir, pray with the same mouth tomorrow with which you are now eating sausages?"

As the Moravians built their settlements at Bethlehem, Nazareth and Lititz in Pennsylvania and at Bethabara, Bethania and Salem in North Carolina, they also continued to build their music tradition. Each major settlement had its trombone choir, its vocal groups, its chamber ensembles. It has often been said, in fact, that music was as much a part of the daily lives of these early Moravians as prayer. They sang hymns in their homes. At harvest time the men came into the fields with instruments to play hymns of thanksgiving. When the top beam of a new house was fitted into place, a trumpeter climbed aloft to play a hymn of thanks.

Earliest Chamber Music

For their music performances the American Moravians drew on

This article first appeared in The State, of Raleigh, North Carolina, and is here reproduced by permission.



the collection of works that they had brought from Europe. But, being trained musicians, they also composed music. When a new anthem was required for the opening of the 1766 synod in Bethlehem, Pa., for example, the business manager of the congregation, Jeremiah Dencke, composed one. This anthem, the oldest American Moravian composition in existence, is apparently the first concerted music written in this country. When more chamber music was needed by the ensemble in Salem during the 1780s, its director, John Frederik Peter, composed six string quintets, which comprise the earliest known chamber music written in America.

The Moravians in America also carried on a practice started in Europe in which "odes" (cantatas) were composed or compiled from existing anthems, arias and chorales to fit special church occasions such as Christmas and Easter.

All of this musical activity had very little influence on the rest of America at that time. The Moravians' closely-knit way of life, their use of the German language and their remoteness from urban centers kept them apart from the American mainstream. As Dr. Thor Johnson, conductor of the Nashville Symphony and a lifelong Moravian, has described it, the music "was performed in the local Moravian church, tossed on top of a pile of manuscripts and left to gather dust in the church attic."

A Vast Collection

For nearly a century prior to the 1930s, the size and importance of this vast collection of music manuscripts and scores lay hidden in Moravian closets, attics and archives buildings. In 1937, Dr. Hans T. David, formerly of the University of Michigan and Dr. Albert G. Rau, dean of the Moravian Seminary at Bethlehem, began a systematic examination of the music in the Bethlehem archives.

They did not complete the project. But their search unearthed enough of this hidden treasure to arouse interest. One tangible development growing out of their research was an "Early American Moravian Music Festival" in Bethlehem in 1950, conducted by Thor Johnson at which some of the music found was given its first modern performance. Similar festivals have been held since at Bethlehem and in Salem.

At about the time of the first festival, Donald McCorkle, a graduate student at Indiana University, did extensive research in Moravian records and pieced together the story of the importance of music in Moravian life. His work, based on this material, inspired Dr. Johnson and Dr. Dale H. Gramley, president of Salem Academy and College,

to initiate music research in the Salem archives. Through a grant from Charles H. Babcock, Jr., McCorkle was brought to Salem for two years of research.

At the end of these two years, it was obvious that only a beginning had been made in assessing the role of the Moravians in the cultural history of America. Consequently in 1956, the Moravian Music Foundation Inc. was established by the Moravian church to continue this research, to be custodian of the music of the Moravians and to make this early music available for performance and for scholarly study.

The Foundation's headquarters are in Winston-Salem where the Salem collection of music is stored. The foundation staff also works in Moravian Archives at Bethlehem where the music of the Northern Province of the Moravian Church is stored. Together the two collections consist of approximately 10,000 musical documents dating from the 18th and 19th centuries. These documents include music by Moravians and non-Moravians, diaries, programs of special performances and other papers associated with early Moravian musical life.

Also at the Foundation headquarters is a library of reference material concerning American music, hymnody and performance practices, and a collection of approximately 2,000 volumes of music and books related to the history of American music which was presented to the Foundation by Irving Lowens, noted American music historian. Thus the Foundation has become a center for research not only in Moravian music but in other early American music as well.

Since its organization, the Foundation has supervised 79 published editions of music of which more than 200,000 copies have been sold, nine recordings and five scholarly projects leading to advanced degrees. Special concerts of Moravian music have been presented by 232 organizations in 22 states, Latin America, South America, Europe and Japan.

Old Salem Performances

Recently the Foundation has assisted Old Salem Inc., the Salem Band, Salem College and other affiliated groups in finding and preparing authentic early Moravian music for special occasions. The entire musical program presented in Salem in 1783 on the Fourth of July, for example, was restored for presentation on July 4, 1966 as a part of Winston-Salem's 200th anniversary observance. This past Christmas, Old Salem Inc. sponsored a program reenacting a Christmas in Salem in 1800 at which music not heard for more than 150 years was presented—again the work of the Foundation, using its treasure house of early Moravian music.

The Role of Church Music

RICHARD C. PANKOW

IT was the common custom of Johann Sebastian Bach to begin each one of his musical compositions with the Latin phrase "Soli Deo Gloria"—to God alone be the glory. This was done not out of pious custom but because of an overwhelming conviction that what he had composed, while certainly in part for the edification and inspiration of the people of God, was chiefly offered to God as a means of adoration, praise, and thanksgiving. In any discussion about the role of church music in the life of a congregation it is imperative that this thought be foremost at all times.

Church music is not the vehicle whereby the organist displays his talent as a recitalist, nor is it the means whereby the choir displays its corporate abilities. (There is something basically wrong with the orientation of a choir that faces the congregation with their backs to the altar of God every time they sing an anthem.) Church music is not the vehicle whereby a choir director displays his gifts as a leader of men, nor is it the means whereby the pastor enforces his erudite musical preferences on an unwilling flock. Church music is not the vehicle whereby a Music and Worship Committee exercises its definite responsibilities in dictating to the rest of those concerned with church music, nor is it the means whereby the congregation itself basks only in that in which its members are familiar and comfortable, as if it were an old suit of clothing worn on a day off, or a chair that fits every lump and bruise in a tired body. Church music is the peculiar means given by God to his children to return unto him their praise and adoration in a way that has been one of the unique characteristics of the worshiping community from the first times when people gathered together to worship God. In each person or group of people mentioned above there is a particular responsibility or attitude in the area of church music. It is the purpose of this article to try to point out some of those things and offer suggestions toward improving the over-all functional role of church music in the congregation.

The Congregation

The congregation itself is the most neglected group of people in

Mr. Pankow is pastor of St. Paul's Evangelical Lutheran Church, Valley Stream, New York. His article is reproduced, by permission, from the Journal of Church Music.

the realm of church music. Church members are often separated by a wide gulf of ignorance or belligerence from any real understanding of or involvement in the musical offering of the church. This feeling of antipathy or distrust toward the musical program of the church is actually quite difficult to understand. The church in the twentieth century is made up of people who are exposed to more music in greater doses than any worshiping community since the foundation of the church. What era has had such exposure? There is more music taught in our schools than ever before. Music from Bernstein to the latest rock and roll group comes almost daily into our homes through radio or television. We are even surrounded by music when we step into a restaurant or the elevator in the office building. Oddly enough we accept all of this as perfectly natural, despite the fantastic change that this acceptance implies. It is, therefore, just as odd that the congregation by and large resents any real change in the music program of the church. Let the choir sing an atonal anthem and ears are perked in distrust. Let an unfamiliar hymn be sung or the music of the liturgy be changed or let a youngster from the congregation play some musical instrument in the course of worship and you can sense the displeasure.

The congregation wants that which they know, that which is "traditional," in short, that which is habit. Herein, of course, lies the heart of the matter and the responsibility of the congregation to music in worship. There is a desperate need for open-mindedness, for flexibility, for interest in quality and for understanding on the part of the congregation. How sad it is for a congregation to be so set in its ways that the spirit of eagerness and vitality which is so necessary in the worship of the church is lost. We can only urge that same spirit of acceptance and adventure that is evinced toward the latest fashions, the latest model cars, and the latest gadget for the home.

The Music and Worship Committee

Part of the responsibility for helping the congregation reach this level of awareness and flexibility rests with the church's Music and Worship Committee. The committee can be one of the most significant in the church if it fulfills its function. What a wealth of material is open to them. From the *Handbook For Committees*¹ up to and including the latest issue of *Celebration!*². The primary functions of the Worship and Music Committee of a congregation are in the area of

¹ George F. Harkins. *Handbook for Committees*. Fortress Press.

² *Celebration*. Commission on Worship. Lutheran Church in America.

education and liaison. In order to fulfill this function, however, it takes personal conviction and understanding on the part of each member of that committee. What a divisive influence among the members of a congregation is the Music and Worship Committee member who undermines the work of the staff members by deriding their efforts. One must feel almost called to serve on such a committee because only with true dedication can any real productivity result from this committee. More than the rest of the congregation members of the Music and Worship Committee must be aware of what is current in the realm of church music. This awareness reaches from the current level of organist and choir director salaries to the latest experimental services suggested by the Commission on Worship of the church's denomination. The committee must be aware of the musical IQ of the congregation. You can't spring Messien on a congregation that has been used to "Beautiful Isle of Somewhere."

Church music, if it is to have value for the congregation, must nudge them ahead in their musical offering, not beat them senseless. The congregation can be kept informed concerning the church's music program through the Sunday bulletin, the monthly church paper, or presentations at organizational meetings of the church. All kinds of publications can be made available in the church's library. *Response*, the magazine of the Lutheran Society for Worship Music and the Arts, this JOURNAL OF CHURCH MUSIC, the excellent publication called *Church Music* are just a few of those that are available.

The role of liaison is also extremely important. Here is where much of the music program of the church should be discussed. Here is where the problems of choir recruitment or problems within the choirs themselves ought to be aired. The committee can serve as a listening board among the members of the congregation and the congregation ought to be encouraged to express themselves to the members of the committee. Naturally every request of the congregation cannot be heeded, but they certainly must be heard. The Music and Worship Committee must serve as the working arm of the church music program in setting the standards and goals of that program. An acceptable musical offering is only possible with the totally informed functioning of this committee.

The Choir

Before moving into the area of individual musical offering of single staff people the responsibilities of one other group must be considered. That group is the church's choir. The basic function of the choir is to lead in public worship and then to offer their musical offer-

ing in the form of anthem or cantata or special musical program. This necessarily makes for a limited viewpoint but in no way degrades the second function of the choir, placing it only in its proper perspective. Leading the congregation in the service, helping the congregation over the unfamiliar territory of new hymns, and the singing of the Introits and Graduals or other chants and responses, is more important for the choir than singing an anthem on Sunday morning. It is unfortunate that our choirs do not spend more time rehearsing the service. How many choirs are there that have regular periods of work on the musical portions of the liturgy?

Most choirs give at best only perfunctory attention to the hymns for a Sunday service. Many only sing the hymns through as a warm-up to the actual anthem-learning, rather than watch for meaning in the text as well as the music. Dedicated church members sometimes sing the most familiar hymns incorrectly because they are not giving proper attention to what they are doing. The Introits and Graduals, the traditional songs of the choir, are still not being sung in all our churches. Many of the churches that do use these propers deal with them as if they were unimportant impositions on what the choir thinks is their prime responsibility—singing an anthem. Naturally the choir should be singing anthems and other hymns of praise. Not only because this is their individual offering to God but because this singing can also help the congregation in making their offering. A well prepared and presented anthem is certainly an uplifting experience in the worshiping community.

In a well rounded choir offering, attitude is important. The choir should actually sit down occasionally and talk out their reason for existing; talk over why they are singing anthems; and try to understand fully their function and purpose as the leaders in public worship. Too often choirs devote their efforts not to the glory of God or to the edification and inspiration of man, but rather to their own personal satisfaction. Is not the purpose to glorify God? Should the joy in singing not be for this reason and not because the choir can show off their virtuosity and repertoire?

Choir singing to me is one of the natural outgrowths of being a Christian. We are told over and over again that we are to lift our voices in song unto God. Because of this some of us may want to do that more thoroughly and more often; therefore, we become members of choirs. Sometimes choirs, however, lose sight of their purpose and become the citadels of discontent. If we remember that what the choir does is for the glory of God, then the vast majority of problems are avoided. There can be no squabbling for solos or other prima donna

performances if the individual subjects himself to the purpose of the whole choir. Dietrich Bonhoeffer makes such a point of the unison singing of the Christian community because it means the subjugation of the individual will be to the good of the corporate body and its primary function—singing glory to God.

The choir's attitude as they sing is of paramount importance. If they sing with fear and hesitation this will be conveyed to the congregation, whether the choir can be seen or not. If they sing beautiful sounds but do not let the meaning of the words come through, to what avail is this? Let choirs gather, let voices be raised, but let this be done to the glory of God and not to the glory of men.

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compliments to "The Contemporary Bunkshooter"—the preacher of imminent hell-fire—still not unknown to America.

Carl Sandburg's fame as a poet rests primarily on four extended poems, each a mosaic of shorter related poems. These are: "Chicago Poems," "Smoke and Steel," "The People, Yes," "Cornhuskers." Woven throughout all these are vivid expressions of his social passion—his deep concern for the workers, the forgotten man, the outcast of society, the almost forgotten cog in the great urban and industrial machines; his indignation at all forms of oppression, servitude, and the injustice of man toward man. And through it all one hears an Old Testament prophet, clothed in the new understanding of the New Testament, interpreting the will of God and the teachings of Christ to the needs of the present age.

Practically all of Sandburg's poems are in blank verse and quite irregular in meter. This, of course, may largely account for the fact that his compositions are not in church hymnals. The *hymn* in English has currently a very specialized format with regularity of rhyme, accent, and verse length: all seemingly necessary if several stanzas are to be repeated to one musical composition. Sandburg goes along with—and quotes—the Poet Holmes in saying that "Rhymes are iron fetters; it is dragging a ball and chain to march under their incumbrance." And Sandburg suggests that the search for a rhyme often tricks the writer into saying something he never intended to say in the first place. Perhaps this is one reason so few hymns in our standard hymnals are from the pens of the greater English poets. It may be that in some future day our hymnals will "discover" worthy unrhymed poetry for use in our churches.

—W. W. REID

Steps Toward an Ecumenical Hymnody

J. VINCENT HIGGINSON

IN her autobiography, "A Kind of Magic," the late Edna Ferber, the American novelist, mentions an invitation to speak at a writers conference held in Israel after World War II. Her plane gave her a birdseye view of a recently created and booming nation that boasted with pride of its development and rapid progress. Other countries only a few hundred miles away were emerging from the rubble of catastrophe. To her this presented an unbelievable contrast and in a wider sense emphasised the difference between her own United States which was developed from the forest primeval. She suggested that an exchange program be organized so that Israeli youth could see for themselves what bare hands, a few simple tools and know-how had created out of the American wilderness and turned into a world power.

To the recent members of the Hymn Society—and I suppose it would not be amiss to include those of long standing—that incident does have a connection. Today we are members of an expanding society now in its 46th year, founded for the advancement of hymnody. Thought, and the sacrifice of time have produced a periodical now in its 19th year, over 25 scholarly papers, and numerous pamphlets of new hymns on a variety of subjects. While we are grateful to have this material near at hand, do we ever consider the energy spent in producing it, and above all its ecumenical character in the years when that word was little if anything more than the cold print of a dictionary? The Ferber incident also has reference to the man in the pew who enjoys the abundance of a recently published hymnal that puts within his grasp the choice hymnic treasures from the ages. Such hymnals take on broader significance since one realizes that today, many of these hymns, through the growing ecumenical spirit of the present decade, have created a common bond among the people of God.

We can approach the consideration of ecumenical hymnody from two viewpoints. The first can be referred to as latent ecumenical hymnody, a period that gathered hymnic material, which in our day was to be the basis for further development; secondly, the contemporary period, in which the fruits of ecumenical hymnody are more apparent.

Mr. Higginson, a vice-president of the Hymn Society of America, is a recognized authority on Catholic hymnody. This article is the substance of the address he gave at the Society's annual meeting, 1968.

What differentiates these two periods is, that the present movement is fostered by an ecumenical spirit that was absent in the earlier centuries.

Ecumenical hymnody as a term has contemporary significance for it refers to the wider and growing use of non-Catholic hymnody in Catholic services. In fact the increased use of texts and tunes from Protestant hymn books is justification for the proposal frequently made—why not an ecumenical hymnal? This may be nearer than we think for the Joint Commission for revision of the Episcopal Hymnal 1940 is hoping that the next major hymnal published in this country will be ecumenical in character. Other denominations have been approached and ten have already agreed to the proposal. New texts are being sought to achieve this purpose and to fulfill existing gaps as well as texts and tunes that “speak and sing of current conditions.”

The Dialogue Mass

What gave birth to this era of good feeling which has resulted in increasing the number of hymns common to both Catholic and non-Catholic hymn books? From the Catholic viewpoint it was the Dialogue Mass. The Latin Dialogue Mass of the 1950 period was then in an experimental stage. In this procedure for the Low Mass, the responses were made by the congregation, but what made it exceptional was the introduction of appropriate vernacular hymns. At first this was a subject for controversy, but gradually the practice was widely sanctioned, and by 1958 it became the popular form for the Low Mass. Such a break-through caused increased interest in Protestant circles. Father Hans A. Reinhold, the enfant terrible of the vernacular movement in this country, was the leader in the expanding growth of the Dialogue Mass. He lived to see the reality of a vernacular Mass before his death in January of this year. Hymns suitable for the Mass was one of his primary interests and he kept urging those capable to supply them. After Vatican II there was another and a more dramatic change, for Mass permitted in the vernacular and furthermore vernacular hymns were permitted in the High Mass. Now of course the entire Mass, including the Canon is said in the vernacular. The places where hymns were suggested for use in the Mass has determined the choice of texts. Hymns are sung as a processional, recessional, at the Offertory and at the Communion periods. Changes in the present procedure have since been suggested by liturgists, and the use of psalms particularly in parts of the High Mass may soon become a reality. In the last few years the Requiem Mass has been reorganized on an experimental basis with hymns suggested to replace some of the present texts. A number of churches in various diocese have been designated to test the experimental form before it is adapted for general use in the coming years.

The new requirements for Mass hymns are such a decided break with the past that Catholic hymnals, which have been reaching higher standards in both texts and tunes since 1920, are now outmoded. By 1955 there were definite signs that a new generation of Catholic hymnals was in the making. Outside of hymns for the liturgical year and eucharistic hymns most of the texts in early Catholic hymnals were devotional and principally Marian in nature. Catholic editors, who had little knowledge of hymnody other than that in Catholic use, found that the easiest way to meet the new demands was to turn to such standard collections as *Hymns Ancient and Modern*, the *Episcopal Hymn* and the *English Hymnal*. Some did search in Catholic areas that had been neglected, but these fine non-Catholic hymnbooks offered an easy way out. The choice was simply, "It satisfies for the purpose; it is good; and I like it!" This was instant hymnody! With some revisions of texts, new collections gradually appeared from Catholic publishers. We can leave aside details for the moment, but for these years the need for processionals, which were largely songs of praise, were filled by many well-known texts of a Protestant tradition with their proper melodies, and "Praise to the Lord, the Almighty," and "Praise God from whom all blessings flow," as well as "Now thank we all our God," became the joyous vanguard of a new era.

Older Ecumenical Hymns

It would be erroneous to think that Catholic hymn books before 1950 were devoid of hymns by non-Catholic authors or composers. Aside from Neale's translations we might refer to three instances. These Catholic hymnals were not published in 1950, or 1920 or for that matter in 1900, but in 1864 and 1884.

The 1864 collection, which had great influence on American hymnody was published in England and titled, *The Crown of Jesus Hymn Book* with Henri F. Hemy as editor. Hemy chose a number of tunes from the well-known two-volume collection of William Gardiner. These two volumes were treasure trove for many hymnal editors, Protestant as well as Catholic. From the classic composers such as Handel, Haydn, Mozart, Beethoven and Pleyel et al, Hemy chose about forty-five melodies. In time most of these melodies from the Gardiner collection disappeared from both Protestant and Catholic hymn books. Hemy himself contributed a few melodies. The tune St. Catherine for the text, "Faith of our Fathers," with the fortunate revision and addition by Walton is one, and the tune BULEAH is another. Incidentally, Hemy attributed the DULCE CARMEN tune to M. Haydn and that error still persists in some hymnals.

The two 1884 collections were published in the United States, and were edited by two priests with the same family name. The first, Father John B. Young, a Jesuit, and the other Father Alfred Young, a Paulist. The collection of Father John B. Young, *The Roman Hymnal* was intended for congregational singing and choir use in St. Francis Xavier Church, West 16th St., N. Y. City. Its influence has lingered on and some of the hymns passed on to current Catholic hymn books. In this collection, as with Hemy, the texts were from Catholic sources, but the tunes, at least a fair number, were by Protestant composers. We find three tunes by Hayne, and there were others by Howard, Croft, Turle, H. Smart, Elvery Dykes, Mendelssohn and Hewlett.

The *Catholic Hymnal* of Fr. Alfred Young was successfully used for congregational singing at St. Paul's Church on West 59th St., N. Y. City. Incidentally the pulpit in the church was halfway down the side aisle, a factor that helped conquer the problems faced in a large church before the days of the loud speaker. Furthermore, the pews in the front part of the church were so constructed that they might be turned about as in a commuter car, so that the congregation in this part of the church also faced the pulpit and the leader of the congregational singing. A list of authors shows that about one-fourth of the texts were from non-Catholic sources. To mention a few, they included, Lyte, Montgomery, Watts, C. Wesley, Ellerton, A. T. Russell, Elizabeth Charles, and Kynaston. Few of these hymns got into general use for a particular reason. Fr. Young was an able musician and to avoid the poor melodies current at the time, he wrote all the tunes himself. Since the hymnal was used in only a few churches, these texts did not become popular enough to induce others to include them. "Slain for my soul" by Kynaston, however, is one that did achieve popularity and it is found in later Catholic hymnals.

We can briefly refer to another hymnal published in England in 1862, the "*St. Patrick's Hymn Book*." This was revised in 1906, and here again one finds a number of texts and tunes by Protestant authors and composers. The tunes were principally from the Victorian era.

What are the foundations and the steps that brought the threads of ecumenical hymnody to its present status? As a starting point we can turn to the period of the Reformation both in Germany and England. In this latent period of ecumenism, as we have chosen to call it, there was an interchange of texts and tunes. In spite of the lapse of centuries some of them hold a place in contemporary hymnody, and have passed from non-Catholic to Catholic hymn books and vice-versa. Since in these earlier periods religious divisions were bitter, it seems outlandish to say "Here are the seeds of ecumenism." Yet, this is nonetheless

true in the sense that today we share and sing the hymnody of the Reformation era, leave bitterness aside, and praise the Lord in peace.

References are made in some of the Protestant hymnals to a German Catholic *Gesangbuch* by Liesentrit, 1567 and its later editions. Here we find four texts by Luther, nine by Nicolas Herman, and two by Michael Weisse. Other Catholic collections of the period contain melodies from the Bohemian Brethren.

On the other hand, some of the old Catholic hymnody of the pre-Reformation era appear in Protestant hymnals, both translated hymns and melodies. Chant tunes were rearranged and are part of the chorale heritage. Incidentally, the word choral in German refer to the Chant. Many of the chant melodies basic to the chorales are still traceable as late as the Bach era. A doctoral thesis, *Gregorian Chant, Medieval Melodies and the Bach Choral* by Sister John Bosco Conner, has been helpful to scholars interested in the history of the choral. A second edition of the thesis was reprinted a short time ago to supply the demand of many interested Bach students.

It is no secret that the psalms of Beza and Marot were popular at the French court of Louis XIV. Here a courtier would chose a specific psalm of his liking and sing it with the attitude of "this is my psalm, and mine alone" These French Psalter tunes appeared in some German Catholic gesangbüchs such as the *Reinfelsches Gesangbuch* of 1666. Here we find six of them with the text translated into German.

How greatly old Catholic melodies were revered in Lutheran circles is revealed by a collection of 1582 that helped to preserve them. This was the "*Piae Cantiones*," which over a hundred years ago was discovered in Finland and brought to England by the Swedish ambassador. We can gauge the interest it aroused when we recall that although Helmore and Neale were preparing the matter for the second part of the "Hymnal Noted," they laid the project aside momentarily and Neale provided new texts for the ancient melodies. One of these melodies the DIVINUM MYSTERIUM, is now commonly associated with Neale's text "Of the Father's Love begotten," The Episcopal hymnal also has the melody associated with Good King Wenceslaus for the text "Let us now our voices raise," which Neale wrote for his *Hymns of the Eastern Church*. Neale gives the "want of a good cheap collection of Christmas carols" for using such carol texts for the *Piae Cantiones* melodies. This of course was wise from a publisher's standpoint, and in so doing Neale diverted the theme of the carol from the feasting texts of the period.

The growth of English hymnody, particularly in the 19th century from the days that featured collections of psalms and hymns, to the era that gave specific attention to hymns, is generally known. We can

pass by this phase for some comments that give background information on how Catholic hymnody shared in this development. Naturally these references largely concern the tunes but the contribution of vernacular versions of Latin hymns and other texts can not be totally disregarded.

John Austin's *Devotions in the Antient Way of Offices*, 1668 became a part of the devotional life of the English people. Although the Divine Office was reduced to the Morning and Evening Services in the Book of Common Prayer, the older custom lingered on. This caused such a demand for Austin's Devotions that a fourth edition was printed in 1685. This is remarkable, considering the religious conditions of the time. The original edition of the Devotions contained 39 hymns and a few more were added in the second edition. Its appeal to Protestants went from the early practice of pencilling out passages that they preferred to omit, to distinctly Protestant editions which in time replaced the original. One Protestant edition, a revision of Susanna Hutton, edited by George Hickes, was published in 1687. This version was so widely used that Austin was forgotten and it was referred to as Hickes' "Devotions." There were five editions of Hickes' "Devotions," one as late as 1846 and Julian mentions 1856. These later editions were likely due to the influence of the Oxford Movement. Both John and Charles Wesley showed interest in a few of Austin's hymns and seven of them, in revised versions, appear in the Charlestown Collection 1737. Austin's better known "Hark, my soul how everything," for instance was revised to "Hark, my dull soul . . ." to fit a L.M. tune. Playford's *Psalms and Hymns*, 1671, included seventeen of Austin's hymns, Lord Selbourne's *Book of Praise*, five; *Songs of Praise* and the *Congregational Hymnal*, two each, and the *English Hymnal*, one. Other commonly known texts of Austin's are "Come Holy Ghost, send down thy beams," and "With all the powers my soul hath."

The Chapels' Contributions

The period of the Embassy Chapels in England in the 18th and 19th centuries has made a distinctive contribution to ecumenical hymnody. These chapels in the London embassies enjoyed extra-territorial status and Catholic services were permitted. When the Repeal Act of 1791 was passed, other chapels were opened but they were placed on side streets and in inconspicuous places. To satisfy the curious, it was said that congregational singing offered one means of informing the outsider, of what was going on inside. Among these embassy chapels were the Portugese, Spanish, French and Sardinian. The Sardinian Chapel survived into the 20th century, but closed when it was condemned in the process of street widening.

While we might regard other chapels as more fruitful as regards hymnody, in the light of ecumenism, the French chapel has special import. In the turbulent period of the French Revolution a large number of the French clergy and members of the various sisterhoods fled to England and were given sanctuary. In the crisis, religious differences were forgotten and many of the nobility and laity did considerable to aid the refugees in their plight. This is an area that is seldom mentioned and would be a fruitful item for further investigation. The French people had a great love of plainsong and this helped to revive the art in England. In later decades, around 1850, the renewed interest in the Sarum rite and its chant melodies, as well as in the French Breviaries, aided those in search of new hymns and melodies for forthcoming hymnals.

Both Samuel Webbe and Vincent Novello were organists in these various chapels and provided music for the services. Two collections in particular might be singled out as part of this contribution. The first and more important is "An Essay on Church Plain Chant," 1782. This small collection had four parts of which the second, and third believed to be edited by Samuel Webbe, are the source of several well-known hymn melodies. Here we find such tunes as Webbe's MELCOMBE, VENI SANCTE SPIRITUS and those thought to be arranged by Webbe, such as ST. THOMAS and the O FILII ET FILIAE . . . the latter likely a contribution of the French chapel. Besides it is here that we find the first printed copy of the Adeste Fideles, some stanzas being the contribution of a member of the French clergy. Novello's arrangement of the Adeste which popularized it has survived to the present day. Since it was sung in the Portuguese chapel and in Lisbon besides, it is no wonder that it was first regarded as a Portuguese melody. In the "Essay" only two voices were supplied, the soprano and the bass, since in time these were those commonly used in the chapel services, Webbe republished some of these tunes in modern notation in his *Mottets and Antiphons*, 1792. The Essay was published by John B. Coughlan after delays due to collecting the matter and the findings a person familiar with the mensural chant type. The English were unfamiliar with it and it is possible that a French artisan was found to solve the difficulties. This parallels a similar situation in our day. A set of musical type, chant notation, owned by Canon Douglas has remained in storage for a number of years since it is scaled in a system not in common use among music printers in America.

Mason and Later Collections

The other collection mentioned, Novello's *Evening Service* was

published about 1820, for use in the chapels. This contained the psalms and hymns needed for the Vesper service. The hymns had their plain-song melodies harmonized in the style of the day which harmonized every note with a chord, producing a slow weighted melody. This seems to be the time to refer to an American publication that borrowed considerably from Novello's *Evening Service* and the Gardiner collection already mentioned. This was Lowell Mason's *Boston Handel and Haydn Collection*, 1822, and its many later editions. Mason chose about thirty-five melodies from the Gardiner collection of which *Lyons* and *Austria* are among those in use today.

One might wonder how Mason, who at the time was in above all places, Savannah, Georgia, managed to get these two collections. Fortunately a study of these years in Savannah shows that for some time he had a growing interest in a dry goods business which finally led to a partnership with a Mr. Stevens. Mason is generally mentioned as a bank clerk, a position he also held in Georgia and later in Boston. At one time the firm of Mason and Stevens imported pianos and it is likely the consignments from England also contained music that he requested from his English contacts in preparing his collection.

Among the tunes chosen by Mason from the Gardiner collection were a few from Catholic sources such as the *Adeste Fideles* and the Sicilian Mariners tune. From Novello's *Evening Service* Mason, arranged about 20 tunes. A number of these are included in the *Boston Handel and Haydn Collection*. For example, there is the well-known "O filii et filiae"; he gives another version of this tune in the *Sabbath Hymn and Tune Book*, 1660. A fair number of these were based on the Gregorian psalm tones. HAMBURG as an example is one. This is based on the First Mode tone and practically duplicates the melody. Mason chose the tones I, V, and VIII since these are close to the modern scales.

In the 1850-1860 period the English hymn collections dipped into another Catholic source for hymn melodies and texts, a few of which are still in common use. These were found in the French Breviaries. The Paris Breviary was the model of many of them but there were independent diocesan projects as well. Furthermore, new divisions in the boundaries of the diocese produced an overlapping of earlier boundaries so that two and even more different breviaries might be in use in the same diocese. This produced such conditions that the breviaries collected for the use of the imprisoned clergy during the French Revolution were so divergent in contents, that all hope of a proposed common recitation had to be abandoned. This likewise was the story in the early days of the Solesmes monastery where they found it hard to obtain a

half dozen copies of the same breviary for community recitation of the Office.

In the *Hymnal Noted*, Part II, some of the melodies from French sources, especially that of LaFeillée, 1782 and its Aynés edition, 1808 were included. Five of them have since found a place in such hymn books as H.A.M. and the *English Hymnal*, and many others. In speaking of these French tunes one must not pass over one that had the widest use of all, and which for a hundred years has defied all attempts by hymnologists to locate the original. This is the Veni, veni Emmanuel tune, recently found, and in above all places as a trope in the Libera of the Requiem Mass.

It only remains to mention some of the Catholic books that have been published in the last decade which features this ecumenical spirit and the present need for Mass hymns. These include the *Peoples Hymnal*, one of the first in the field, the *Hymnal of Christian Unity*, *Parish Hymnal*, the *St. Joseph Missal and Hymnal* and others of this type, the *Catholic Hymnal and Service Book* and the *Book of Catholic Worship*.

In conclusion we might quote from a recent hymn that has been gaining ecumenical status. It is from the *People's Hymnal*, titled "Where Charity and Love Prevail" and is a translation of the *Ubi caritas*, an ancient hymn used in the Mandatum or the Washing of the Feet in a ceremony in the Holy Thursday liturgy. Its closing stanzas succinctly express sentiments that should dominate any discussion of ecumenical hymnody:

"Let strife among us be unknown/ Let all contention cease/ Be this the glory that we seek/ Be ours the holy peace.

"No race or creed can love exclude/ If honored be God's name,/ Our brotherhood embraces all,/ Whose Father is the same."* To this, I think, we can all say, Amen.

**Peoples Hymnal*—By permission.

Some Unfamiliar Hymns of Reginald Heber

PHILIP S. WATTERS

SOME of the very finest hymns in the English language were written by Reginald Heber. There are others of real worth which are not to be found in the current hymnals published in the United States. It is our purpose to bring some of these to the attention of hymn lovers and to make them easily available for use and study. Not all of those chosen are likely to be used often in regular services, but each is worthy of special consideration in its own place. An occasional Sunday bulletin might well print one or another to be sung as one of the congregational or choir hymns. Their order here is that in which they appeared in arrangement for observance of the Christian Year. This may be seen by reference to their titles. The tunes suggested are only one man's choice and are without any authority or tradition.

THIRD SUNDAY IN ADVENT

Matthew XI

Oh, Saviour, is thy promise fled?
No longer might thy grace endure,
To heal the sick and raise the dead,
And preach thy gospel to the poor?

Come, Jesus! come! return again;
With brighter beam thy servants bless,
Who long to feel thy perfect reign,
And share thy kingdom's happiness!

A feeble race, by passion driven,
In darkness and in doubt we roam,
And lift our anxious eyes to Heaven,
Our hope, our harbour, and our home!

Yet mid the wild and wint'ry gale,
When Death rides darkly o'er the sea,
And strength and earthly daring fail,
Our prayers, Redeemer! rest on Thee.

Come, Jesus! come! and, as of yore
The prophet went to clear thy way,

Dr. Watters, a former president of the Hymn Society of America, is minister of the Methodist Church of Grand Gorge, N.Y.

A harbinger thy feet before,
 A dawning to thy brighter day:

 So now may grace with heavenly shower
 Our stony hearts for truth prepare,
 Sow in our souls the seed of power,
 Then come and reap thy harvest there!

This hymn is in third rank as placed in the study of Anglican Hymnody, as made several years ago, being found in 15 of the 52 hymnals studied. But it is not found in any of the five *recent* United States hymnals consulted. It has much to recommend it, commencing with its close dependence on Scripture and the central place given to our Lord. We are also made to express a desire for the perfect reign of Christ, and to take for granted the happiness of the kingdom as something toward which to look in faith. The poetry is especially beautiful in the third and fourth stanzas. Note that the last two stanzas are closely related. They present the thought that God's grace preparing the soil of our stony hearts is to be recognized as the prophecy or herald of Christ's coming. This is in Long Meter, so there are many possible tunes. We suggest trying "Federal Street."

THE FOURTH SUNDAY IN ADVENT

The world is grown old, and her pleasures are past;
 The world is grown old, and her form may not last;
 The world is grown old, and trembles for fear;
 For sorrows abound and judgment is near!

The sun in the heaven is languid and pale;
 And feeble and few are the fruits of the vale;
 And the hearts of the nations fail them for fear,
 For the world is grown old, and judgment is near!

The king on his throne, the bride in her bower,
 The children of pleasure all feel the sad hour;
 The roses are faded, and tasteless the cheer,
 For the world is grown old, and judgment is near!

The world is grown old!—but should we complain,
 Who have tried her and know that her promise is vain?
 Our heart is in heaven, our home is not here,
 And we look for our crown when judgment is near!

This hymn is in the mood of "De Contemptu Mundi," the famous mediaeval hymn by Bernard of Cluny. It is not a hymn we would be likely to choose for a regular service, but it presents a background for the pessimism now ruling in many circles, and reveals that this mood

THE HYMN

is not something new under the sun. The hymn builds up to a climax of woe; but it finds a crown waiting for us at the time of judgment, and a home which is our own, in heaven.

This hymn is included here chiefly to show the contrast between this hymn and the more familiar Heber hymns. This can be sung to the tune "Foundation."

ST. JOHN THE EVANGELIST'S DAY

Oh, God! who gav'st thy servant grace,
 Amid the storms of life distrest,
 To look on thine incarnate face,
 And lean on thy protecting breast:
 To see the light that dimly shone,
 Eclipsed for us in sorrow pale,
 Pure Image of the Eternal One,
 Through shadows of thy mortal veil!
 Be ours, oh, King of Mercy! still
 To feel thy presence from above,
 And in thy word, and in thy will,
 To hear thy voice and know thy love;
 And when the toils of life are done,
 And nature waits thy dread decree,
 To find our rest beneath thy throne,
 And look, in humble hope, to Thee!

In an old song once very popular we used to sing, "I wish that his hands had been placed on my head." In this vein Heber dwells upon the thought of what a wondrous privilege John the Beloved had in looking upon the face of Jesus—even though the full brightness of his glory could not be seen in his human form or in his time of sorrow. But it is ours to pray that in our own time we may receive his same gifts and mercies; that we, today, may hear his voice and know his love.

As he often does, Heber looks to the consummation which is to be revealed, which Newman has so beautifully described as "a safe lodging and a holy rest and peace at the last, through Jesus Christ, our Lord." This is in Long Meter. Try using the tune "Keble."

SUNDAY AFTER CHRISTMAS: OR CIRCUMCISION

Lord of mercy and of might!
 Of mankind the life and light!
 Maker, teacher infinite!
 Jesus! hear and save!

Who, when sin's tremendous doom
 Gave Creation to the tomb,
 Didst not scorn the Virgin's womb,
 Jesus! hear and save!

Mighty monarch! Saviour mild!
 Humbled to a mortal child,
 Captive, beaten, bound, reviled,
 Jesus! hear and save!

Throned above celestial things,
 Borne aloft on angel's wings,
 Lord of lords, and King of kings!
 Jesus! hear and save!

Who shall yet return from high,
 Robed in might and majesty,
 Hear us! help us when we cry!
 Jesus! hear and save!

This beautiful hymn has been popular in England. It is one which appeared in "The Christian Observer" in 1811. Its simplicity makes it very appealing. The meaning may be obscure to some in the opening lines of the second stanza. Reference is to the thought that there was no death until sin came into the world. So sin created the tomb. Note how the sufferings of Christ are crowded into the third stanza, to which the glory of the fourth is in contrast; while the last stanza looks again for his return, and cries to him to save. So we too may cry, and we do, "Jesus! hear and save."

The litany form makes this a very useful response. Solo and chorus may divide each stanza. We suggest the use of the tune "Litany," also called "Hervey," giving two notes to the word *save*, in each stanza.

SECOND SUNDAY AFTER EPIPHANY

Oh, hand of bounty, largely spread,
 By whom our every want is fed,
 Whate'er we touch, or taste, or see,
 We owe them all, oh Lord! to Thee;
 The corn, the oil, the purple wine,
 And all thy gifts, and only thine!

The stream thy word to nectar dyed,
 The bread thy blessing multiplied,
 The stormy wind, the whelming flood
 That silent at thy mandate stood,
 How well they knew thy voice divine,
 Whose works they were, and only thine!

THE HYMN

Though now no more on earth we trace
 Thy footsteps of celestial grace,
 Obedient to thy word and will
 We seek thy daily mercy still;
 Its blessed beams around us shine,
 And thine we are, and only thine!

We have not enough hymns of thanksgiving. Here is Heber's contribution in a hymn of joy which borders on ecstasy. The first stanza rejoices in acknowledgment of the gifts of God in Nature. The next recalls striking instances of God's might as revealed in relation to the earthly life of our Lord. The third stanza brings us, ourselves, in obedient trust, to our unseen, but ever-present Saviour. Try this to joyous "Fillmore," or to the still more lovely tune, "St. Petersburg." What a satisfying climax is here!

THIRD SUNDAY AFTER EPIPHANY

Matthew VIII

Lord, whose love, in power excelling,
 Washed the leper's stain away,
 Jesus! from thy heavenly dwelling,
 Hear us, help us, when we pray!
 From the filth of vice and folly,
 From infuriate passion's rage,
 Evil thoughts and hopes unholy,
 Heedless youth and selfish age;
 From the lusts whose deep pollutions
 Adam's ancient taint disclose,
 From the tempter's dark intrusions,
 Restless doubt and blind repose;
 From the miser's cursed treasure,
 From the drunkard's jest obscene,
 From the world, its pomp and pleasure,
 Jesus! Master! make us clean!

The stark details of misery make this an unpleasant hymn to sing. Yet it is good to be reminded that he in whom we put our trust has revealed, in the cleansing of the leper, that he is abundantly able to save. Vice and passion and evil thoughts—how they still assail us with their temptations! Note Heber's striking and contrasting phrases: "heedless youth and selfish age," "restless doubt and blind repose." As we read these stanzas we think again of him who cried, "Lord, if thou wilt thou canst make me clean." And we remember with surpassing joy the cleansing and healing which rewarded his faith. Try the tune "Agape."

WHITSUNDAY

Spirit of Truth! on this thy day
To thee for help we cry;
To guide us through the dreary way
Of dark mortality!

We ask not, Lord! thy cloven flame,
Or tongues of various tone;
But long thy praises to proclaim
With fervour in our own.

We morn not that prophetic skill
Is found on earth no more;
Enough for us to trace thy will
In Scripture's sacred lore.

We neither have nor seek the power
Ill demons to control;
But thou in dark temptation's hour,
Shalt chase them from the soul.

No heavenly harpings sooth our ear,
No mystic dreams we share;
Yet hope to feel thy comfort near,
And bless thee in our prayer.

When tongues shall cease, and power decay,
And knowledge empty prove,
Do thou thy trembling servants stay
With Faith, with Hope, with Love!

In this hymn for Whitsunday the poet calls, for guidance, to the Spirit of Truth who came at Pentecost; for he is oppressed by the dreary way of mortality. He recalls the tongues of flame and the speaking with tongues, but does not ask that this be repeated. He thinks of the mighty prophets, but asks no revelations beyond those in the Scripture. He does not ask power over demons; God will drive them out. He hears no heavenly music and beholds no vision from on high. But what he does desire, in hope, is God's comforting presence in answer to his prayer. For this he would give thanks.

It is interesting to see the poet in the last stanza, moving from the story of Penetcost to St. Paul's great chapter in I Corinthians: "Whether there be tongues, they shall cease; whether there be knowledge it shall vanish away. . . . And now abideth faith, hope and love, these three; but the greatest of these is love." The hymn is in common meter. Try "St. Agnes."

THE HYMN

SEXAGESIMA SUNDAY

Oh, God! by whom the seed is given;
 By whom the harvest blest;
 Whose word like manna showered from heaven,
 Is planted in our breast;

Preserve it from the passing feet,
 And plunderers of the air;
 The sultry sun's intenser heat,
 And weeds of worldly care;

Though buried deep or thinly strewn,
 Do thou thy grace supply;
 The hope in earthly furrows sown
 Shall ripen in the sky!

This artistic prayer hymn is a striking example of how much may be crowded into a few brief lines of poetry. One of the longest of the parables is here given in its essential meanings, and there is further added the thoughtful recognition of God as the giver both of seed, time and harvest. This is a little masterpiece.

We have one regret, however, concerning this hymn. Once again Heber has to look beyond the grave, to the sky, for the fulfillment of hope in the gathering of the harvest. Without denying the truth here expressed we cannot help wishing for an encouraging word about the present harvest for which the fields are already white and to whose task we may commit our endeavor, with faith.

Try this to the tune, "St. Bernard," or your own favorite C. M. tune.

It is our hope that making these hymns available will awaken more interest in the life and works of the Bishop of Calcutta. We have resisted the temptation to do any editing of these hymns, feeling it would be almost a sacrilege to alter a line from the mind and heart of the man who gave us:

- "Holy, Holy, Holy, Lord God Almighty"
- "Brightest and Best of the Sons of the Morning"
- "Hosanna to the Living Lord"
- "The Son of God Goes Forth to War"
- "From Greenland's Icy Mountains"
- "Bread of the World, in Mercy given"

Organ Music Reviews

EDWARD JOHE

Deck Thyself, My Soul with Gladness. David Johnson. Augsberg—\$3.00.

This is a collection of fifteen hymn-tunes for communion or general use, the first being the German chorale "Shmücke Dich" from which comes the collection title.

While the collection is music intended for use during the distribution of the elements at the communion service, it lends itself to other uses with a choir or congregation as well as for teaching purposes.

The treatment of the stanzas of the hymns are musically interesting throughout the collection. The music is not difficult and an organ of moderate proportions could serve the variety of variations which follow each hymn.

Chorale Prelude on "God of Heaven and Earth." Max Reger. edited by Willard I. Nevins. H. W. Gray. 60¢.

This is an 'easy' Reger prelude with pedal and left hand offering typical Reger chromaticism to the un-adorned chorale tune played as a 'solo.'

Two Preludes on Plain-Song Melodies. Ronald K. Arnatt. H. W. Gray. \$1.50.

The melodies are *Pange Lingua* and *Christe Redemptor*. Both are harmonic in style but neither traditional nor polytonal. Not difficult and good service music.

Preludes on Palestrina's "Adoramus Te." Henry Kihlken. H. W. Gray. 90¢.

The interesting thing about this organ piece is the vocal feeling and rightly so—it is Palestrina. The next objective in this setting would be up to the organist—finding the best way to make this sound like Palestrina on whatever organ sounds are available. Good service music.

Church music directors are well-aware of the poverty of vocal solo music that fulfills the musical and theological requirements of the wedding service. If we ever needed *renewal* in worship, it is in the area of "wedding" music, especially in "free form" churches.

Two Wedding Solo Songs

The two solos listed below are so "right" in word and music that this reviewer cannot refrain from over stepping his "reviewer's function" and urging church music directors to be sure and examine these recent additions to wedding solo literature. Both are in contrast musically and would complement each other in a service where two solos might be called for.

Nuptial Blessing. Richard Proulx. Augsburg—75¢. #11-731.

This is a short setting of John Newton's text in medium range. "May the grace of Christ our Savior, and the Father's boundless love"—in an imaginative and well-balanced (organ and voice) setting. This is to wedding solo literature what Schubert's songs are to German Lieder.

Wedding Songs. Jan Bender. Concordia—\$1.00. #97-4887.

The relationships within this solo—the voice and organ parts, the words and the music, are excellent.

The vocal theme (medium voice) has a baroque-like melodic and rhythmic pulse, while the organ (separate score) compliments this with music similar in character. The voices and the organ need each other! The words are verses 1-4 from Psalm 128 (RSV) a beautiful wedding sermon.

Hymn Anthem Reviews

EDWARD JOHE

Anthem Series and Choral Hymn Series. Hope Publishing Co.

Once upon a time church music directors avoided "Anthem collections" because a set of twenty anthems, usually included 3 or 4 worthy things, the remainder being "filler." Within recent years, publishers have come out with various Series of anthems, separate publications under one title. Such a series are the recent ones of the Hope Publishing Company's *Anthem Series* and the *Choral Hymn* series. Both of these are far above (qualitatively-musically and in texts) the usual series type publication. None of the music is unworthy of either praise to our maker or of effort on the part of choristers. It is music well-within the musical capability of the most unsophisticated choir, and yet not an insult to choirs of fine capabilities.

The texts are first rate and include the various seasons of the Church year. The settings range from unison—SAB-SATB- Two-part Mixed to Multiple choirs. Many of the settings are for voices and instruments, with the latter included on the choral score. Of the forty

some titles listed on the hymn series cover, these represent 20 different composers, all contemporary American church composers.

These series of anthems will fill a great need for either the little brown church in the vale or the big church that has inevitable "off" Sundays within the year when the choir loft is sparse. Satisfying these different needs is quite an assignment—I believe these series meets the challenge. The publisher is Hope Publishing Company, 5707 West Lake Street, Chicago, Illinois 60644.

Hymnic News

Westminster Choir College, of Princeton, N.J., has elected the following as members of its board of trustees: Arthur H. Curtiss, a vice-president of R. C. A. Laboratories; Howard S. McMorris, an attorney; William T. Remachar, organist and choirmaster; Henry T. McKnight, a state senator in New Jersey.

Prof. Edward H. Johe, of the editorial staff of *The Hymn*, has been named minister of music at Central College, north of Columbus, Ohio. He has formerly served the First Congregational Church of Columbus in a similar capacity for eighteen years. Says Dr. Chalmers Coe, minister of church Mr. Johe is leaving: "We regret the departure of a true and trusted friend. But we look forward with Edward Johe to a future full of interest and promise for him. The contributions he has made to First Church and to the city as a whole are too numerous to be recounted here. It is better to record gratefully the influence he has had on many men, women and

children and to express profound appreciation of a work well done."

The Rev. Dr. Luther D. Reed, eminent liturgical scholar, president emeritus of the Philadelphia Seminary, and a vice-president of the Hymn Society of America, has been signally honored in connection with the 58th anniversary of the founding of the Lutheran Theological College in Tokyo, Japan. The College has announced the establishment of the *Reed Award* in his honor. The award has been established under the terms of a special gift for that purpose recently received by the institution. The purpose of the award—which will be conferred annually—is to stimulate interest in and appreciation of the following areas of the church's history, life, and work: liturgy and worship, church music and hymnology, religious literature and drama, church art and architecture, devotional life and literature. In addition it is intended to encourage study and research in these areas, to foster creative endeavor in these spheres of the church's life and work, and to stimulate the church to examine the relation of her mission to human culture. . . . Dr. Reed, though officially retired since 1945, and now in his 96th year of age, is still active as a writer and consultant in his wide range of liturgical interests.

The School of Music at the University of Miami has inaugurated an honors program for superior students. The program is designed primarily to provide an opportunity "for the qualified student to in-

tensify and deepen his knowledge of his major field, to permit advantages of smaller classes and closer association with the faculty, and to prepare him for research, thesis preparation and other work at the graduate level." Admission to the program is by invitation, but students who believe they qualify are encouraged to apply for admission. Coordinator of the program is Dr. Clifton Williams, chairman of the department of theory-composition. For information on the honors program, contact the Director, Programs in Honors and Privileged Studies, P.O. Box 8312, University of Miami, Coral Gables, Florida 33124.

Reviews

LORD, I CRY UNTO THEE—John John Diercks; Abingdon; APM-303; 35¢.

A nine-page setting of verses from Psalms 28 and 56. While it is Soprano, Alto, Tenor and Bass, it is mostly two-parts, those being varying combinations of men and women. The organ score is an independent part. It is in contemporary idiom, not difficult, and very interesting. It is the kind of anthem that makes for an interesting rehearsal and which makes choir members want to learn.

BESTOW THY SPIRIT UPON US—Joseph Roff; Concordia; 98-1522; 25¢.

This is a Choral Prayer (Anthem) for Soprano, Alto, Tenor and Bass with a text from a Primer of 1559. It is a prayer of humility, honest words with music that does not intrude but which punctuates the prayer's spirit.

The Hymn

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